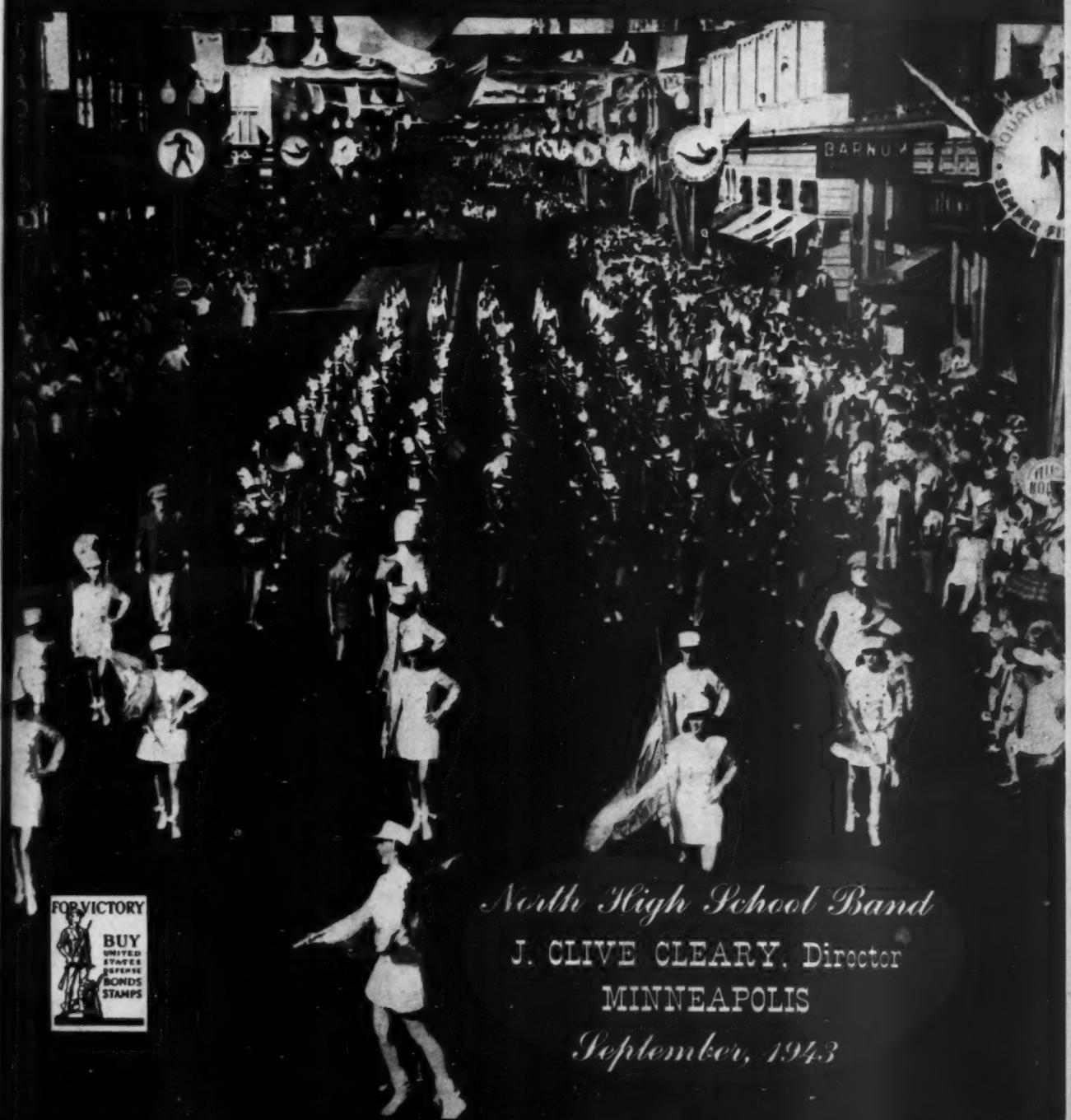


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A Great Musician Salutes a Great Soldier

Indicated by the volume of correspondence received during the summer, school musicians and School Music Directors held a great interest in the launching of the Liberty Ship "Victor Herbert", after reading the announcement of it in this column in the June SCHOOL MUSICIAN. The ship was launched on Sunday, August 22nd, with a most fitting ceremony.

"The Herbert was launched on General Wainwright's birthday," writes William P. Flythe of the J. A. Jones Construction Company, Panama City, Florida, "and his wife was the sponsor. It was in the nature of a birthday gift to General Wainwright and the salute of a great musician to a great soldier."

Describing in further detail the events of this historic occasion, a story that will be of deep interest to every school musician, Mr. Flythe writes:

"The launching ceremony started at 2:30 and ended at 2:59, just a minute before the physical launching of the ship.

"Mrs. Adele Wainwright, wife of General Jonathan M. Wainwright, for whom this Yard is named, sponsored the ship.

"Except for the fact that there was no broadcast it was everything that could be desired.

"We have a splendid band. It is made up of fifty pieces, all professional, and is the envy of every Army post in the Southeast. They played Victor Herbert selections throughout, and except for a talk by Senator Pepper, which lasted seven minutes, it was an all musical program.

"With the exception of a vocalist, it was a perfect launching of a perfect ship. It was open to the public and people from all of this section of west Florida attended.

"The ship will remain in the Wet Dock here for at least two weeks being outfitted before going to sea."

On the Cover

The picture of the North High School band of Minneapolis, Minnesota, on the cover of this month's issue, is a signal of acknowledgment for their patient and consistent rehearsal work through the summer months bringing them the highest awarded honor at the annual Aquatennial parade in their home town in August. This band competition is a sweep of keen rivalry each year, a civic event for which a summer of hard practice is the price of success.

J. Clive Cleary, director of the band, also coached a marching unit of patriotically costumed girls who appeared in the parade representing one of the city's leading manufacturing industries. They also won first prize in their division.



The School Musician

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CONTENTS

I Take My Pen in Hand.....	4
On the Cover.....	4
The New York Symphony Orchestra By Curtis H. Larkin.....	6
My "60-30-10" System of Grading By A. W. Shaw.....	9
There's Magic in Your Fingers By Donald D. Rettew.....	12
Strive for Tone and Flexibility on the Clarinet By Floyd E. Low.....	14
School Music News.....	17
Advice to the Cornetist; Meretta.....	20
Directors' Correspondence Clinic; Coons.....	21
Let Me Answer Your Flute Questions; Fair.....	22
School Music in Review; Hamilton.....	26
The Alto and Bass Clarinets; Stang.....	28
Intricacies of the French Horn Simplified; Cox, Jr. 30	
Your 3000-Mile Bargain Counter.....	33

Beginning Next Month

A New Departmental on the Clarinet, by Russel Dalton, well-known New York musician with deep experience as a professional musician and a prolific writer on the subject.

Your Question Box on Drumming, conducted by Andrew V. Scott, a rudimentalist and widely experienced teacher.

A Column on Advanced Arranging for Band and Orchestra, a thorough, educational course, by Norbert J. Beihoff.

Don't miss the beginning of these features.

REMINDERS

Everyone needs a reminder now and then. We call your attention to some new slants on things we believe you'll not want to forget, and probably will wish to order "on approval."

GRIDIRON MARCH BOOK by Weeks

This book looks almost too easy—but it is surprisingly rich, tuneful and worthy of use by all High School Bands, which accounts for its being one of the best liked of all parade books.

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SONG OF INDIA—Rimsky-Korsakov

Arr. by David Bennett

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CLARINET POLKA Arr. by David Bennett

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IN THE GLOAMING—Paraphrase—by Fred Huffer

This number of medium difficulty is a perennial favorite with some of our leading university bands. It is solid, familiar and the public likes it. Chorus parts are available.

MY OWN U. S. A. by Westphal-Yoder

This swingy patriotic number has choral settings for SSA, SATB and TTBB. It is effective and invariably enjoyed by singers and players.

RESTIN' ON THE OLD CAMP TUNES by Vandre and Lesinsky

It introduces a time counting system which simplifies the comprehension of all rhythms. It employs as drill material the old favorite camp tunes made into tricky unison rhythm studies. It works and it's fun.

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This is the book used by Bill Revelli in all his clinic demonstrations. The title is not misleading.

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CHICAGO 4

The New York SYMPHONY Orchestra

By Curtis H. Larkin, Long Branch, N. J.

● WHEN THE LATE DR. FREDERICK A. STOCK DIED IN 1942, certain newspaper writers referred to him as "the dean of American orchestral conductors." Yet he was not by any means the oldest director either in age or in length of service. In 1895 he was a viola player in the Theodore Thomas Orchestra. It was not until after Thomas died in 1905 that "Papa" Stock was appointed conductor of what is known today as the Chicago Symphony Orchestra.

The real dean of United States conductors is none other than the be-

comer become not only the head of a great new symphony orchestra, but also the founder of the first great music festival in New York City and, above all, of opera in German at the Metropolitan Opera House. By 1905 there were at least six great subsidized symphony orchestras actively operating in this country.

In 1873 Leopold Damrosch organized the Oratorio Society of New York, which he conducted with great success. This led to the founding of the New York Symphony Orchestra in 1877, and the first concert given by the new ensemble was played on November 9, 1878. The Boston Symphony Orchestra, sponsored by the late Colonel Henry Higginson, was not organized until 1881. The original Thomas orchestra was formed from members of the old New York Philharmonic Orchestra which celebrated its 100th anniversary in 1942.

Theodore Thomas was noted for great cleanliness of execution, a metronomical accuracy and rigidity of tempo, and a strict and literal observance of the signs put down by the composers. America owed him a great debt of gratitude for the high quality of his programmes. On the other hand, Leopold Damrosch had been educated in a more modern school of interpretation, and his readings were of a more intense emotionalism. Both conductors had their violent partisans, and, as before 1881, they were the only rivals in America, feeling ran very high.

The first American production of "Symphony No. 1, in C Minor," by Brahms, for example, became a subject of intense rivalry between the two conductors. Damrosch was very much chagrined when Gustav Schirmer, the publisher, told him that he had already promised the imported piano-forte score of the work to Thomas. However, one of his friends quietly went down to Schirmer's, and purchased a copy of the score. Greatly astonished to receive this unexpected gift, Damrosch, knowing full well that Schirmer would not sell him the nec-



The late Dr. Frederick A. Stock, for many years conductor of the Chicago Symphony Orchestra.



Efrem Zimbalist, one of the greatest of all violin virtuosos was the soloist on one of the Damrosch tours.

loved Dr. Walter J. Damrosch who was born in Breslau, Prussia, on January 30, 1862, the son of Dr. Leopold Damrosch who came to America in 1871 to conduct the Arion Society, then an important factor in the musical and social life of New York City. Upon his arrival in New York, the elder Damrosch was introduced to Theodore Thomas at Edward Schubert's music store in Union Square. Thomas at that time felt certain that America was not large enough to contain more than one orchestra. Said he: "Dr. Damrosch, I hear that you are a very fine musician, but I want to tell you one thing: whoever crosses my path, I crush." Yet he lived to see the new-

essary orchestral parts, divided the score into three parts among three copyists who worked day and night, and had the parts ready in time for rehearsal only four days later. Great was the triumph in the Damrosch camp at this victory over the Thomas forces.

In 1878 orchestral conditions were bad compared with today. There was no such thing as a "permanent orchestra." Only six symphony concerts were played during a season, each preceded by a public rehearsal. The musicians also officiated at four concerts of the Oratorio Society. The rest of the time they taught music, played in theatres, at dances, etc. If a better "job" came along than the symphony orchestra, they would simply send substitutes to replace them.

But Dr. Damrosch became almost overnight a musical idol when, in 1879, he first performed "The Damnation of Faust," by Berlioz, in America. This concert was held at Steinway Hall, in East 14th Street. It required the services of solo singers, the New York Symphony Orchestra, the chorus of the New York Oratorio Society and the male chorus of the Arion Society.

The work and the performance made a sensation. All New York buzzed with it, and during that winter, 1879, it was given five times in succession to crowded houses, creating an excitement such as New York had never before seen in the concert field. Young Walter Damrosch played in all of these concerts at the last stand of the second violins.

After his father's sudden death from pneumonia on February 15, 1885, Walter Damrosch, then only twenty-three years old, was elected conductor of the New York Symphony Orchestra. The foreign artists who came to America, such as Sarasate, Ysaye, D'Albert, Joseffy, Paderewski, Kubelik, and many others, always chose this orchestra to accompany them. Ignace Jan Paderewski made his American debut in 1891, and Walter Damrosch conducted his first five orchestral concerts. The gross receipts for the first concert were only \$500. Imagine it! His playing as well as his personality immediately took his American audiences by storm. The superb Polish pianist was also noted for his wit. Once, when he was introduced to John E. Cowdin, a famous polo player, he and Walter Damrosch were admiring some handsome silver trophies that Cowdin had won. Said the conductor: "You see the difference between you and Johnny is that he wins his prizes in playing polo while you win yours in playing solo." "Zat is not all ze difference!" Paderewski immediately exclaimed in his gentle Polish accents. "I am a poor Pole playing solo, but Johnny is a dear soul playing polo." Years later Colonel House pronounced him to be the greatest statesman of the Versailles Conference. Said Clemenceau: "M. Paderewski, you were the greatest pianist in the world and you have chosen to descend to our level. What a pity!"

Like his father before him, Walter Damrosch was a pioneer in more ways than one. He was the first conductor to play Sunday afternoon symphony concerts in the United States. Many notable compositions were first played under his direction in this country. In 1893, a few days after the death of Peter Iljitsch Tschaikowsky, a package arrived from Moscow containing the score and parts of the great Russian's "Symphony No. 6, The Pathétique." It seemed like a message from the dead. The New York Symphony Orchestra gave its premier performance in America.

Walter Damrosch undertook long spring tours with fifty men, which in those days was considered a traveling orchestra of good size. On these tours he penetrated the South, the Middle West and, later on, the Far West of



From Breslau, Prussia came Dr. Walter J. Damrosch when yet a very small boy to make his name and fame as a great conductor and a great organizer of music appreciation here in America.

California and Oregon. As early as 1885 and 1886 he was invited by the Southern Exposition of Louisville, Kentucky, to give two orchestral concerts daily for the entire summers. Damrosch also inaugurated symphony concerts at Willow Grove Park near Philadelphia, as well as at Ravinia Park, on the North Shore near Chicago.

At this point we take time out to relate an amusing incident which occurred in 1904 at Oklahoma City. The New York Symphony Orchestra had been scheduled as part of a course of entertainments under a local manager. The theatre was crowded, and the orchestra had just finished playing the "Prelude to Parsifal," by Wagner, when suddenly the manager popped up on the stage and said: "Ladies and gentlemen: I am proud to see so many of you here tonight and wish to say, I have arranged for next season a course

which will be in every respect finer than the one I am giving you this year! I also would like to announce that Stewart's Oyster Saloon will be open after the concert for lunch." As if that were not enough, after the concert was over, a young man lounging against the stage entrance asked a friend who was coming out of the theatre: "Well, how was it, Jim?" and Jim answered: "This show ain't worth thirty cents." Some appreciation!

Quite a different reception took place at what was perhaps the first symphony concert ever heard at Fargo, North Dakota. Efrem Zimbalist, one of the greatest of all violin virtuosos, was the soloist on that tour. He informed Damrosch after the concert that a cowboy, young, handsome, in flannel shirt, high boots, slouch hat, etc., came on the stage while the or-

chestra was playing the "*Lenore Symphony*," by Raff, and sat down amicably by the violinist. The cowboy was somewhat the worse for liquor, but he evidently had a musical ear. Every time that the music developed into a kind of joyous climax, he would grab Zimbalist's knee in convulsive delight, and uttering a wildly blasphemous oath, would add: "—but I like that music!" Then he would sit in rapt silence until the next outburst, when he would again grab "Zimmy" and shout: "They can go to —, but they know how to play!" The story, of course, went the rounds of the orchestra, and for weeks afterward, if they were seated in the dining-car of their train, the voice of one of the musicians might be heard above the roar of the cars and the din of the clattering knives and forks shouting a similar oath in joyous accent, adding: "—but I like this omelet!"

In 1895 Walter Damrosch founded the Damrosch Opera Company. During the first year his opera season lasted thirteen weeks and during the following three years, from twenty to thirty weeks each. This not only enabled him to maintain a well trained orchestra for the Wagner operas, but also gave to his symphony performances a greater finish. In 1899, because of the opera, however, he was finally compelled to give up the regular subscription series of the New York concerts and the New York Symphony Orchestra became a part of his traveling operatic organization. From then on until 1903 most of their playing of symphonic music was only on their spring concert tours and at irregular intervals in New York City.

From 1900 until 1902, Damrosch conducted Wagnerian operas at the Metropolitan Opera House, and in the spring of 1902, he received an invitation from the New York Philharmonic Society to become its conductor. This invitation was a great surprise to him, as the Philharmonic had been, ever since his father's day, the rival group. In many ways it seemed a flattering proposition, as it was the oldest organization of its kind in America and had had an honorable history. Unfortunately, owing to unforeseen differences of administration, Damrosch resigned after only one season with the Philharmonic Society: for reasons too numerous to mention herein.

However, in 1903, Damrosch was at last enabled to acquire a "permanent orchestra" through the assistance of Harry Harkness Flagler, Paul R. Cravath, Otto H. Kahn, Mme. Lillian Nordica, Frank A. Munsey, Amos Pinchot, Joseph Pulitzer, Paul Warburg, together with a veritable host of other subscribers to the reorganized New York Symphony Orchestra. The well

known theatre magnate, Daniel Frohman, accepted the presidency pro tem of the Society, and was of great help in procuring outside work for the members of the orchestra. One of the largest guarantors was Samuel Sanford who had founded the musical department at Yale University.



Kubelik, one of the great Concert violinists of Europe frequently chose the New York Symphony Orchestra under the baton of Dr. Damrosch to accompany him.

In 1905 Walter Damrosch was engaged in a dispute with the New York Local of the American Federation of Musicians. In those days he felt that the woodwind players then available in the metropolis were not altogether satisfactory. It was a rule that foreign musicians could not join the union until they had lived at least six months in this country. This law was not enforced by the union men for patriotic reasons, as most of them had been born in Europe, but because they feared to face the possible competition for the positions they monopolized. The best woodwind players then—and, generally speaking, this applies today—were Belgian or French. The Conservatoire of Paris has for many years produced very superior artists on these instruments. The Boston Symphony Orchestra, until recently a non-union organization, had several Conservatoire graduates among its members, and their exquisite tone and beautiful phrasing always enraged Damrosch because, owing to the union restrictions, he could not have players of equal merit.

He determined therefore to throw down the gauntlet to the union by deliberately going to France to engage the five best artists he could find in flute, clarinet, oboe, bassoon, and trumpet, and force the union to accept these men as members. When the Frenchmen arrived, the rage among the members of the New York Local knew no

bounds. The newcomers were not allowed to play, except as "soloists." But Damrosch was not daunted. He took the matter higher up to the annual convention of the National Federation of Musicians, which was held in Detroit in the summer of 1905. The president of the federation, Joseph N. Weber, listened to his argument with interest. Finally the verdict was decided in favor of the conductor who was allowed to enroll his five Frenchmen as members of the union, but, incidentally, he was compelled to pay a fine of \$1000 "for violating the rules."

Damrosch returned to New York jubilant, and his French players proved themselves such superior artists that the New York Symphony Orchestra quickly took rank among the best in America. The concert-master was David Mannes, today a conductor himself of great ability. Later he married Clara Damrosch, Walter's sister, a pianist of fine accomplishment. Carl Heinrich, another celebrated trumpeter who played for years beneath the Damrosch baton, and was a member of the Goldman Band in 1942, was a personal friend of the writer. In 1923 Heinrich introduced Harry Glantz, called by many the greatest symphony trumpeter in America (he played for years with the New York Philharmonic), to the writer when both artists were playing for Victor Herbert at Willow Grove Park the year before Herbert's death. In 1918 we also met Fred Blodgett, for years bass trombonist with Damrosch, while Blodgett was touring with Souza's Band. Ernest H. Clarke, for twelve years solo trombonist with Damrosch, and a brother of the world famous cornetist, Herbert L. Clarke, is our friend today. But Damrosch was specially enthusiastic concerning the great Georges Barrere. He says that Barrere is perhaps the foremost artist on the flute whom he has ever heard. Barrere was one of the original quintette of Frenchmen already mentioned herein. He is today the noted conductor of the delightful "Little Symphony Orchestra." He is also a delightful mixture of Gallic wit and American humor. He was asked once: "If you were not a musician, Monsieur Barrere, what would you like to be?" and he at once replied: "An orchestral conductor." During the first World War Rudolph Rissland, the leader of the second violins, who always wore his blond mustache combed upward in the German fashion, combed it downward on the audience side during a Canadian tour. The New York Symphony Orchestra was the only orchestra that gave concerts in Montreal and Toronto during the first World War. Rather a compliment, we think.

(To Be Continued)

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Bandmaster Shaw is a busy man, di-
recting both the Bridgeport and
Clarksburg High School Bands.

● DURING THE PAST DECADE THE MATTER OF TESTS AND TESTING HAS RECEIVED CONSIDERABLE THOUGHT, experimentation and research in many of the academic school subjects, and a number of "standardized" tests which are easily administered and objectively scored have been developed. Some of these methods of testing have been adopted by our public school systems, and in many places they have become the accepted thing in most of the academic subjects. However, in the field of applied music, especially in High and Junior High School bands and orchestras, the giving of periodic grades has usually been more or less of a "hit-or-miss" affair, and for the most part a headache to public school instrumental music directors. Of course in schools where band and orchestra music is treated as merely an extra curricular activity, no grades are given or expected; but in schools where applied instrumental music is treated as a regular subject, carrying credit toward graduation, grades must be given at the end of each set period, —in many cases every six weeks. These grades become a part of the student's permanent record, and should accurately reflect the musical knowledge and playing ability of the student, as well as his spirit of co-operation and value to his musical organization. Music grades should not represent rewards for special acts or favors, nor should they be made a method of punishment, or be influenced by the instructor's prejudice. The grade figures should be arrived at by some system based upon sound educational practices, and convey both comparative and absolute information

My "60-30-10" System of GRADING

By A. W. Shaw, M.A.
Director of Instrumental Music

Bridgeport High School
and
Central Junior High School
Clarksburg, W. Va.
Secretary, Harrison County Bandmaster's Ass'n

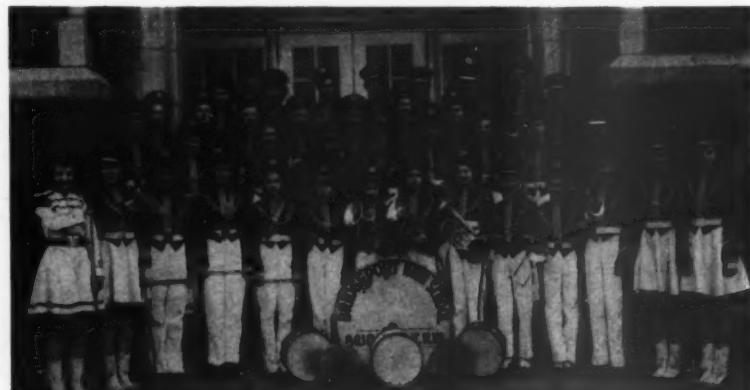
The function of tests and examinations should be to ascertain to what degree these changes have been brought about, and to reflect to the instructor to what extent his teaching has taken effect. Tests should be regarded in much the same light as a physician's examination, in that its results should form the basis of future teaching. They should result in an actual diagnosis of the student's deficiencies, on the basis of which the teacher must prescribe the proper remedy in order to correct these deficiencies.

representing the student's knowledge of various facts about his subject as well as his skill and ability as a performer.

It has been said that our schools exist for the purpose of making the student different from what he would be if it were not for the influence of the school. From this theory we in-

fer that schools and teachers are justifiable only insofar as they bring about desirable changes in the pupils, and courses of study and subjects should be evaluated on this same basis.

The function of tests and examinations should be to ascertain to what degree these changes have been



This is the way the Bridgeport, West Virginia High School Band, which Mr. Shaw directs looked to the photographer last March, 1943.

brought about, and to reflect to the instructor to what extent his teaching has taken effect. Tests should be regarded in much the same light as a physician's examination, in that its results should form the basis of future teaching. They should result in an actual diagnosis of the student's deficiencies, on the basis of which the teacher must prescribe the proper remedy in order to correct these deficiencies.

Realizing that many of the methods and systems of giving instrumental music grades were far from ideal or even reasonable, and with the idea of developing a system of testing and

grading which would be applicable to the subject of instrumental music as taught in our public school bands and orchestras, I made this a project for research and experimentation, and in collaboration with other bandmasters finally arrived at the following conclusions:—

(1) Report card grades in instrumental music should be a composite of several elements, based upon: (a) the student's attendance at rehearsals, drills, and public appearances of the group; (b) his playing ability, musical dependability and the spirit of service and cooperation shown; and (c) his rating on a written test or

examination covering material which the student should have learned during period or semester, plus cumulative musical knowledge which could reasonably be expected of a performing musician of the average standing of the membership of his organization. This of course would vary between elementary school beginners, and junior and senior High School band and orchestra players.

(2) Examination papers should be a type which could be objectively scored so that the same result would be obtained no matter who graded them, and the report-card grades should be the almost automatic result of simple calculation based on definite records. Students and parents should understand how their marks are figured, and by knowing the score made on their written test they should be able to approximate in advance what their report-card grades will be.

In our schools, we class instrumental music as a "laboratory course", which does not require an equal amount of time spent in outside preparation. This carries one-half of a credit toward graduation, or a total of two full credits for four years of band or orchestra playing through senior high school. We do, however, require a limited amount of out-of-class reading,—especially in the Junior High school, so that the student acquires an elementary knowledge of the fundamentals of music theory, appreciation, and history, sufficient to give an incentive for further study of these subjects later on. This assigned reading is always directly tied in with the music being learned. For instance when the band or orchestra is working on concert music, students are expected to know something of the biography of the composer, the type and style or form of the particular composition, and the period to which it belongs. Music symbols and technical terms encountered are always called to the attention of the students, and usually listed on the blackboard. In this way the players gradually acquire a technical vocabulary of music terms, symbols and abbreviations, without the boredom of having them assigned as a specific study. At the same time they see their practical application, and thus learn to carefully observe all symbols, tempo terms, dynamic marks, etc.

I call my system of grading the "60-30-10" system, because sixty per cent is based upon the student's attendance record. Thirty per cent represents the score on the written examination or test, and the final ten per cent is the director's evaluation of the student in terms of his playing ability, cooperation, and general value

1943 - INSTRUMENTAL MUSIC - 2nd Semester - 1st six-weeks test. - AHS		
Student's Name	Score on this test	
Home Room Number	Attendance Credits	
REPORT CARD GRADE	Director's Evaluation	
Section 1. - Abbreviations and Symbols.		
Directions:— Briefly state what the following indicate to the players:		
pp	p	mp
mf	f	ff
sforza	R. C.	D. S.
tr	//	%
◆	SS	—
◆	—	—
—	A	—
Section 2. - Tempo Terms.		
Directions:— Place a plus sign in the space on the right if the following statements are TRUE, or a zero sign if FALSE.		
1 The term "Andante" means to play moderately fast and quick	1	
2 The fastest tempo of all is marked "Presto"	2	
3 The slowest movement is marked "Largo"	3	
4 "Allegretto" means to play moderately slow	4	
5 The term "Lento" means to play in a quick, vivacious tempo	5	
6 "Vivace" means to play in a slow, stately, dignified manner	6	
7 The term "Moderato" means to play in a moderate tempo	7	
8 "Andantino" means to play just slightly faster than "Andante"	8	
9 Music marked "Allegro" is to be played fairly fast and quick	9	
10 "Adagio" means to play in a moderately slow tempo	10	
Section 3. - Multiple Choice.		
Directions:— Place in the marginal space the number which represents the correct completion of the following statements:—		
1 The composer Mozart was (1) German (2) Dutch (3) Italian (4) French	1	
2 A sardana is played (1) tempo giusto (2) tempo rubato (3) tempo primo	2	
3 An Overture is (1) strict form (2) varied form (3) an introductory work	3	
4 The minuet is in (1) 4/4 time (2) 3/4 time (3) 6/8 time (4) "cut" time	4	
5 The composer Boieldieu was (1) Belgian (2) French (3) German (4) Dutch	5	
6 L'istesso means (1) faster (2) lively (3) slower (4) the same	6	
7 Ben marcato means (1) strongly accented (2) light (3) fast (4) slow	7	
8 Accelerando means (1) strict time (2) faster (3) slower (4) louder	8	
9 Poco means (1) more (2) little (3) strong (4) light (5) slower	9	
10 Maestoso means (1) soft (2) loud (3) majestically (4) in march time	10	

These Test Sheets are Mimeographed on Legal Size Paper.

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to the organization. With the figures for the first and second parts being taken from definite, unalterable sources of record, the results would be the same for these no matter who figured the grades. The only possibility of any variation between different instructors would be in the third part, due to differences of individual opinion as to a student's musical worth; but even this would prove negligible, since zero would be one of no value whatsoever, and ten is never given, as this would represent the ideal of perfection which is never attained. It is therefore safe to presume that there would not be more than two points, three at the most, difference between the evaluation by any two bandmasters of a player's worth to his organization, which sticks pretty close to the theoretical standard that this grading system is so nearly automatic that practically the same result is obtained no matter who does the grading. Since the total of 60-30-10 equals 100, this system is applicable to either a percentage or a letter grade. Our schools use letter grades, and I translate the score to letters as follows:—

98	-	100	=	A
95	-	97	=	A-
92	-	94	=	B+
88	-	91	=	B
84	-	87	=	B-
80	-	83	=	C+
75	-	79	=	C
70	-	74	=	C-
66	-	69	=	D
BELOW	60	=		F

Our schools use the six-weeks marking periods, and the first part of this grading system, the 60 points, is based entirely upon the student's attendance. Ten points are given for each week of perfect attendance at every rehearsal, drill, or public appearance of the band, or orchestra, making a total of sixty points for the six-weeks period. Thus figuring this part of the grade score is merely a matter of taking the figures from the attendance record, and deducting for any unexcused absences. Of course the points given for attendance imply that instruments were in good playing condition, and that students were in their seats on time. Deductions are made for tardiness, unexcused absences, forgotten music, and the like. This is not considered punishment, but the rightful penalty for incomplete performance of duty, and it tends to make the students dependable and punctual.

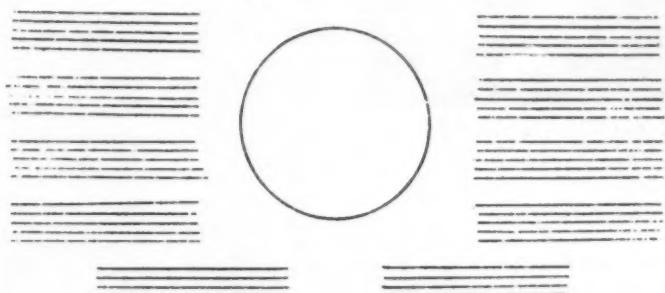
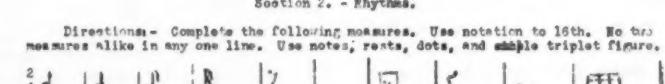
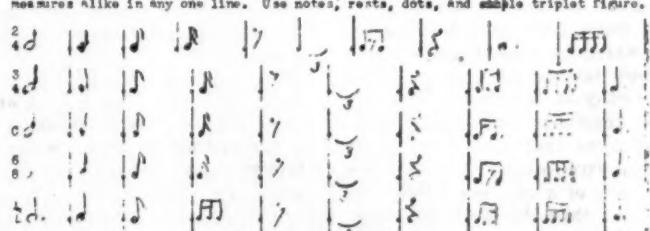
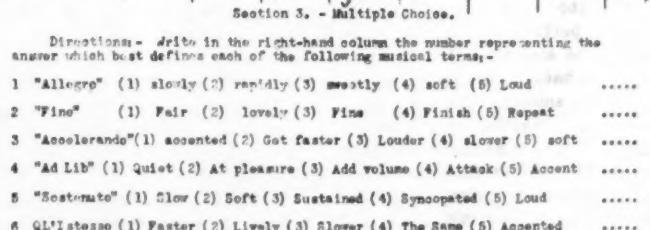
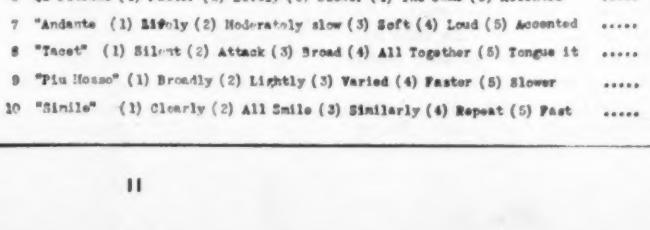
The second part of this system, the 30 points, is based upon the score on the written examination or test. These papers are prepared in mimeographed form, and distributed to the students at the time of administering the test. Students bring "something to write

with," pen or pencil, knowing that they will be supplied with "something to write on". These written tests are in three sections, with a possible ten points for each section,—making the total possible score of 30 points for a perfect paper. Two of these sections usually cover material which has been specifically assigned for study during the six-weeks period, while the third section covers cumulative musical information which the student has previously covered. This may include any of the ordinary music symbols, abbreviations, or terms found in the material which has been played. I require

each student to carry a small music dictionary in their instrument case, and to look up any and all terms or marks appearing in the scores which they do not understand. Also an occasional review is given of keys and key signatures, major and minor, and instrumental transposition, to keep this matter fresh in the students' minds.

This type of written examination will be found to teach as well as test, and is therefore educationally sound. Papers for the regular six weeks periodic tests can usually be completed

(Turn to page 27)

1943 - INSTRUMENTAL MUSIC - 2nd Semester - 2nd Six-weeks test - 1943 AMS		
Name	Score on this Test	.....
Home Room Number	Attendance Credits	.....
REPORT CARD GRADE	Director's Evaluation	.....
Section 1. - Key Signatures.		
<p>Directions:— (a) In and around the circle place the letters and figures to constitute the "Circle of Fifths". Begin with "C" Major at the top. (b) Place on each staff the clef sign for the instrument you play, and follow with the key signatures indicated.</p>		
		
Section 2. - Rhythms.		
<p>Directions:— Complete the following measures. Use notation to 16th. No two measures alike in any one line. Use notes, rests, dots, and simple triplet figure.</p>		
		
Section 3. - Multiple Choice.		
<p>Directions:— Write in the right-hand column the number representing the answer which best defines each of the following musical terms:—</p>		
1 "Allegro" (1) slowly (2) rapidly (3) sweetly (4) soft (5) Loud	.....
2 "Fine" (1) Fair (2) lovely (3) Fine (4) Finish (5) Repeat	.....
3 "Accelerando" (1) accented (2) Get faster (3) Louder (4) slower (5) soft	.....
4 "Ad Lib" (1) Quiet (2) At pleasure (3) Add volume (4) Attack (5) Accent	.....
5 "Sostenuto" (1) Slow (2) Soft (3) Sustained (4) Syncopated (5) Loud	.....
6 "Qu'Intesso" (1) Faster (2) Lively (3) Slower (4) The Same (5) Accented	.....
7 "Andante" (1) Lively (2) Moderately slow (3) Soft (4) Loud (5) Accented	.....
8 "Tacet" (1) Silent (2) Attack (3) Broad (4) All Together (5) Tongue it	.....
9 "Piu Mosso" (1) Broadly (2) Lightly (3) Varied (4) Faster (5) Slower	.....
10 "Simile" (1) Clearly (2) All Smile (3) Similarly (4) Repeat (5) Fast	.....

There's MAGIC in YOUR Fingers with the BATON



Don Rettew loves to twirl the baton.

• **THE DISTINCTION OF THE TWIRLING MASTER** lies in his fingers. To have reached the height of dexterous proficiency in the use of finger movements is to have acquired, to a great extent, the mark of an artist. Baton twirling is definitely an art, in which the finger twirls are both the most fascinating part and that most worthy of attention. It is the greater repertoire of various finger manipulations that causes one baton twirler to excel others. It places him in the class of a twirling artist.

Far more than the spectacular high throw, and the tricky aerobatics of some baton performers, the layman appreciates the smooth flowing gracefulness of the baton. The finger movements are the smoothest, most graceful, and most beautiful of all baton movements. There is no more pleasing sight than the smooth flowing movement of a glistening baton appropriately accompanied by music.

In beginning, with finger work, it is advisable to start after some time has been spent with the simpler basic baton fundamentals. A definite "feel" of the baton should be acquired before going on to finger movements. Finger

By Donald D. Rettew
Lebanon Valley College
Annville, Pa.

twirling should begin with the acquiring of a mastery of the fundamental finger movements. Following this many varied and interesting finger movements can be learned. There are some finger twirls that are tricks in themselves, while others are but pleasing variations of the basic finger movements. It is the latter with which we will deal.

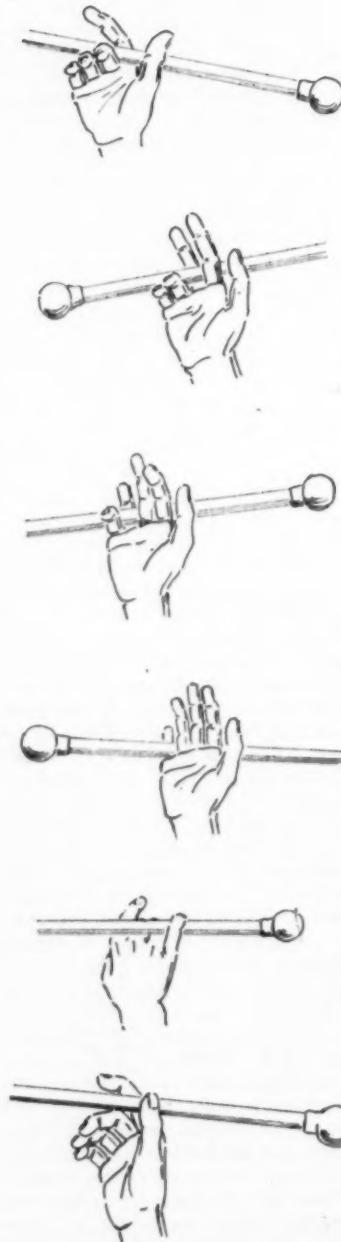
Beginning the Fundamental Movements

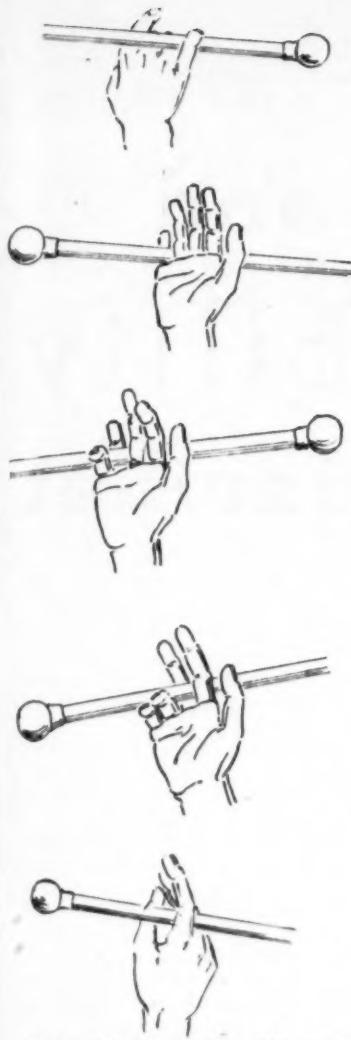
Unless you have already used finger movements as a basis for your twirling, you cannot put too much emphasis upon mastering the fundamental finger twirls. Even more so than with some other baton movements, complete dexterity is essential. Diligent preparation with either hand is best done by avoiding the capabilities of one hand to advance beyond the other. As a departure from conventional procedure we will start, with some movements, with the left hand. This is done because the left hand is most often neglected, and for purposes which will become more evident as we continue.

Because of the variety of well-prepared texts on the market an attempt at describing the more common movements will not be given, except in the briefest form. For those who have not attempted finger work heretofore it will be advisable to consult a text in which the movements are illustrated in more detail. Those who already have made use of finger work will find the adaptation of this presentation quite simple, but will do well to be sure that a complete mastery of these fundamental finger movements is already acquired.

There are four movements to be considered as a fundamental basis in this particular phase of finger twirling. These movements are:

1. The Four Finger Roll
2. The Continuous Four Finger Roll
3. The Reverse Four Finger Roll
4. The Ten Finger Twirl





These will serve as a basis for the movements which shall follow. It is more essential that the Four Finger Roll and the Continuous Four Finger Roll be done dexterously than that the latter two be mastered in this manner. It will be found advantageous to master the latter, but a complete mastery of the first two is absolutely essential.

The Four Finger Roll

It is necessary in mastering the first fundamental to give it a great deal of careful thoughtful preparation. It may be of value to "feed through" using the opposite hand in guiding the baton through the fingers. A brief outline of the execution of this movement for the left hand is given in Chart I. The procedure given can be readily adapted for the right hand also.

The usual procedure in executing this movement is to keep the right hand at waist height, held a little distance from the body. The four finger roll provides for two complete revolutions of the baton running once through the fingers.

The Continuous Four Finger Roll

The execution of the Continuous Four Finger Roll consists of the Four Finger Roll executed in a continuous cycle. Chart II gives an explanation of this movement for the left hand also. In doing the Four Finger Roll continuously the palm is kept face-up. Each time the baton revolves into the first and third fingers the hand is snapped down. At the beginning this will prove rather awkward, but it will later be observed that the hand travels in the path of a circle. Diligent practice will cause this motion to become almost negligible after a time. If practice is done before the mirror it will be seen that the hand revolves, left to right, in a continuous circle.

The Reverse Four Finger Roll

In the Reverse Four Finger Roll the baton revolves through the fingers in a manner similar to the Four Finger Roll, except that the cycle is begun with the small finger instead of the first finger. It is the combination of the Four Finger Roll in one hand and the Reverse Four Finger Roll in the other that makes possible a continuous finger twirl in front of the body using both hands.

The Reverse Four Finger Roll is also done at waist height a little distance from the body. As with the other movements greater ease, as well as speed, is obtained if the baton is started about one inch above the balance point.

(Turn to page 25)

CHART I—THE FOUR FINGER ROLL—Left Hand

BEGINNING POSITION	MOVEMENT	NEW POSITION
Step 1. The baton is held between the first and second fingers with palm up. Ball is to the left.	The baton is rotated to the right one-half revolution.	The baton, now with ball to the right, is resting above the second finger. The first and third fingers rest upon the shaft.
Step 2. Same as the new position in step 1. Palm remains still face-up.	The baton is turned to the right another half-turn. As the baton rotates to the right the fourth finger comes up and then presses down upon the shaft.*	The baton now held between the second and third fingers with shaft resting upon third finger. The second and fourth fingers are above the shaft.
Step 3. The third step continues from the new position in step 2.	The wrist is snapped to the right, bringing the palm face down. At the same time the small finger slips from the shaft. The baton rolls around the back of the hand and as it revolves around the first finger the wrist is snapped to the left and the palm closed as the baton comes into the hand.	Palm is closed with ball to the right. Palm is in face-up position.

*It is this pushing of the fingers downward on the shaft that helps continue the momentum over to the next half revolution.

CHART II—THE CONTINUOUS FOUR FINGER ROLL—Left Hand

BEGINNING POSITION	MOVEMENT	NEW POSITION
Step 1. Begin with the new position as in step two of Chart I.	When the small finger slips from the shaft, the first finger is stuck out and the palm snapped up and to the left. At the same time the second finger is snapped in towards the palm.	The baton is held between the first and second fingers with the thumb out of the way.
Step 2. Following from the new position as in the preceding step.	With a downward push on the baton with the second finger the baton is continued through the fingers as with the Four Finger Roll. When the little finger is reached Step 1, above, is repeated. The wrist is snapped down each time the baton revolves through the third and first fingers.	The hand has the appearance of traveling in a continuous circle as the baton revolves continuously through the fingers.

Strive for

TONE and

FLEXibility

on the Clarinet

By Floyd E. Low, Director
Hibbing Municipal Concert Band
Hibbing, Minnesota

• THE SECTION DEVOTED TO THE CLARINET in Cobbett's Cyclopedic Survey of Chamber Music has this to say, "The clarinet is the wind instrument most used in chamber music by reason of its beautiful and flexible tone, wide range of dynamics, and large compass. Unfortunately few laymen and too few among amateur musicians, realize the tenderness and richness of its timbre, judging from sounds heard from the clarinet section of the ordinary military or jazz band."

The lack of tonal quality in the clarinet section and consequent poor intonation is the headache of many a band director. Most directors have had lovely dreams of the perfect clarinet section. Solo Clarinets with a pure clear high register and oodles of seconds and thirds with rich luscious middle and low registers. But, alas, it seems that the clarinet is an instrument upon which an apt student can do a tremendous lot of damage, and usually does. It is really amazing that an instrument that has such extraordinary possibilities of beauty and expression can be so excruciatingly terrifying.

A tender and rich tone on the clarinet rarely happens by accident. It is usually the result of profound thought and careful practice. Every

good clarinetist is aware that it requires something more than a finger technique and a careless and thoughtless blowing of the clarinet to induce this sensitive instrument to reveal its beauty. If a student can properly produce a tone he has within reach all other requirements of good clarinet playing. Tonal control is the backbone of clarinet mastery. Without tonal quality all other accomplishments on the clarinet are meaningless. It matters not how brilliant the technique, how nimble the tongue, or how clever the sight reading, one's playing will be, to people of good musical taste, displeasing and boring unless the tone is a thing of beauty. Regardless of all other accomplishments the fact will always remain that *if one has a poor tone he is a poor player*. Even though the instrument, mouthpiece and reed are of the very best, the player is *entirely responsible for the tonal quality*.

The tone of the jazz clarinetist is everything a tone should not be from the standpoint of beauty. The "Jazz tone" is a burlesque of clarinet tone

and as a burlesque it is very good indeed!!!! It is true that tone, tonguing and technique are so closely interrelated that when one falls short the efficient operation of the other two is impaired.

Without a skillful technique one's playing would of course sound awkward and the fluent emission of the tone would be greatly hampered. With a heavy, clumsy tongue the quality of the tone is impaired at its very inception.

The main purpose of this article is to point out the different factors which influence the tone and to which one must pay strict attention if one wishes to obtain that ideal quality characteristic of the real clarinet tone.

A fine clarinet tone is seldom produced by mere luck, but is created by a definite method, the results of which must be constantly examined and criticized by the musical ear. By the term "Flexibility," as used in the title of this article, is meant the ability to perform with ease and rapidity and with beautiful tone and dynamics any passage possible on the clarinet. If one has the proper "embouchure" tone quality and flexibility go hand in hand. (It is of course assumed that the player has good "tools"—viz; instrument with air-tight pads, a properly constructed mouthpiece and a responsive reed of the right strength.) The French word "embouchure" means literally "to lip". Applied to the playing of a wind instrument the meaning is significant. The word implies Tone Production and Tone Control.

Aside from the fundamental requirements of a good instrument, mouthpiece and reed, there are a number of factors involved in clarinet tone production and tone control which depend entirely upon the ability and knowl-

Exercise A

The musical score for Exercise A consists of three staves of clarinet music. The first staff is marked with a 'F' and a tempo of '50', and is labeled 'VERY SLOWLY'. The second staff is marked with a 'F' and a tempo of '60', followed by a 'J.' and a tempo of '120'. The third staff is marked with a 'J.' and a tempo of '120'. The music is composed of eighth and sixteenth note patterns, with various slurs and grace notes.

edge of the performer. Enumerated, they are as follows:

1—Posture	6—Jaws
2—Breathing	7—Throat
3—Lips	8—Chin
4—Teeth	9—Tongue
5—Cheeks	10—Fingers

Imperfection in any one of these factors has a detrimental effect upon the tone. These different factors are herewith discussed with suggested methods of thought and practice that will improve your tone in direct proportion to your mastery of each factor. Long sustained tones which are often recommended as a tone developer will do no good and no inconsiderable harm unless one makes sure that each of the factors involved is correctly functioning.

Attention to tonal quality should, after all, not be confined to sustained tones. All practice, no matter what one is playing, should be embouchure practice with tonal quality given prime consideration. The correct embouchure is that which not only produces quality of tone but will permit the slurring of intervals with ease and fluency and with correct intonation.

Posture:—The body must be erect whether sitting or standing. Keep the spine straight as if you were trying to touch the ceiling with the top of your head. Do not draw in the abdomen in an unnatural manner or square the shoulders stiffly. Posture makes a vast difference in the tone because it effects proper breathing. A little experiment will prove this fact.

Breathing:—As stated in the preceding paragraph the body must be erect whether sitting or standing. Try to make yourself "as tall as possible." When taking breath don't raise or shrug the shoulders. You can not breath deeply if you do that.

The author of this article is a director, teacher, and clarinetist of many years' professional experience in band, orchestra and chamber music. Mr. Low has been a pupil of several great artists and teachers of the clarinet, including Georges Grisez of the NBC Symphony Orchestra, Gustave Langenus, great artist and teacher of New York, and Clarence Warmelin, nationally known artist and teacher of Chicago. Mr. Low was on the faculty of the Warmelin Woodwind School for several years and for three seasons taught at the Petrie Band Camp at Winona Lake, Indiana. Mr. Low has had more than a decade of experience as a High School instrumental instructor and director. He is now teaching in the public school system of Hibbing, Minnesota, and is conductor of the Hibbing Municipal Concert Band. His article is addressed principally to the advanced school clarinetist.

Expand the lower trunk of your body at the sides and front. Imagine that you are trying to "fill your shoes with air." When playing in a sitting position avoid resting the clarinet on your knee as this interferes with correct posture and breathing.

Teeth and Lips:—The upper teeth should rest approximately one-half inch from the tip of the mouthpiece. About one-half of the red of the lower lip should be slightly drawn over the lower teeth. This should feel natural, not uncomfortable. The reed of the clarinet rests on, or rather against the lower lip at an angle of about forty-five degrees or the bell of the clarinet about 12 inches from the body. *The proper angle is far more important than generally known.* Experi-

ment with different angles and you will, I believe, be convinced that the angle of forty-five degrees gives the best result.

It is frequently advocated that the clarinet student "pull the corners of the mouth back toward the ears like in a big grin." This to my mind is a gross exaggeration. I don't think it is necessary to go to such extra trouble. I cannot imagine any good reason for it, beside such a position has a tendency to cause the player to bite on the reed and also to cause the flesh of the chin to creep upward. Both conditions are detrimental to good tone production.

Merely press the corners of the mouth as tightly and firmly as possible in toward the teeth. Don't try to reach your ears with the corners of your mouth. The "smile" system is advocated by many but it will not "lie in" with what I believe to be an efficient method for tone production, flexibility and intonation.

Cheeks, Jaws and Chin:—Do not puff the cheeks even slightly—Keep the cheeks close to the jaws. Now it is important to observe these two opposing forces—*Try to have the jaws wide open but the lips tightly closed.* This will keep the chin down and the lower teeth from biting. Biting causes a pinched and constricted tone, poor intonation and a sore lip. Biting also limits the tone in quality and volume and is the enemy of a smooth legato. A perfect legato is a very necessary element of fine playing. A good test for the above is to place the mouthpiece in position and with the embouchure set. Then with the left hand press lightly but firmly on the top of the mouthpiece. If the mouthpiece is quite easily depressed and springs back to position again, merely by the resiliency and elasticity of the lower lip, the moment the pressure of your finger is released, it indicates that the lip muscles are properly functioning and the lower jaw is not biting and that the chin is down. However, if you have difficulty in depressing the mouthpiece or cannot depress it at all, it proves the lower jaw is biting and that the lower lip is crushed between the lower teeth and the reed. Such a condition does not allow a "controlled freedom of the reed."

Exercise B

In the above exercises nothing should move except the fingers. Watch yourself in a mirror. Don't attempt to play rapidly unless it is very easy for you.

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A common and serious fault is "curling" the lower lip and flesh of the chin upward. It is very important that you keep your "chin down" and your head up. Always hold your head as if you were looking straight into the eyes of another person of your own height.

The Throat:—The importance of the throat in clarinet playing is often overlooked. The throat must have an "open" and relaxed feeling like when you breathe warm air on your frosted fingers on a cold winter day, or in the manner in which a person breathes warm air on a pair of spectacles before wiping them off.

A tight constricted throat will cause your instrument to play out of tune and will also prevent fluency of tonal emission and cause the player to draw "blanks" when he attempts to play with rapidity. If you have an open throat and a properly formed embouchure, you should be able to play the following exercises without squeaks or whistles and with smooth legato and correct intonation. *There should not be the slightest movement of the lips, lower jaw or throat when changing from one note to another.*

Exercises A or similar ones are far superior to sustained tones to develop the tone. Sustained tones do have some value, of course, but they are greatly overrated insofar as being the answer for a good tone on the clarinet. It is a different matter for the brass players because their lips are the vibrating medium and require that sort of training. Flexibility cannot be acquired on the clarinet by playing long tones. Without flexibility the tone will never be really good. The practice time spent on long tones could be better spent in the slow and careful practice of legato with all of the factors in mind that influence the tonal quality. Such exercises as the preceding can easily be invented by simply NOT using the register key on any exercise that goes from low to middle register.

Except for the omission of the Register Key the fingering of the exercise B is exactly the same as in the original cadenza from Mignon Overture. Practice slowly with a perfect legato. Keep the chin down, head up and throat open.

Tonguing:—Clarinet students are usually taught to make an attack by pronouncing a syllable such as Tah, Tee, Da, Doo etc. That is all right for beginners as it is about the only way a beginner could "get going." However, to use any of the above syllables involves a stroke of the tongue. For an advanced student it is a waste of time to practice tonguing in that manner. There should be no "stroke" at all. If you will take a hand mirror and open your mouth slightly and pronounce any one of the above syllables you will observe that the tongue travels quite a distance whether you say the syllable audibly or not. Perhaps an occasional individual can tongue quite rapidly that way or even make a musical attack. However, if you cannot say those syllables rapidly the chances are that you never will be able to do so. Some, of course can reiterate a syllable faster than others. Probably for the same reason that some people can run faster than others—whatever that reason may be. I have never known a clarinetist "gifted" with a rapid and also musical staccato who used such a laborious method. He may think he does it that way but it will usually be found upon examination that he has no idea how he does it. My observations on this phenomena is that such a "gifted" person allows his tongue to lie completely relaxed

but with the tip slightly curved upward. The tip of his tongue contacts the tip of the reed (or very slightly under) and he makes the staccato with an infinitesimal movement of the extreme tip of the tongue. This movement is so minute as to be scarcely discernible even if a person with such a staccato opens his mouth slightly and performs a staccato tonguing the same as he would do if he had the mouthpiece in position. He pronounces no syllable at all but allows the tongue to "bounce" seemingly of its own volition. Unless this is a natural gift it is exceedingly difficult to attain but not by any means impossible.

If the student will imagine his tongue to be a very fine light feather and will try when tonguing to merely "blow it out of the way" he can in time develop a beauty of attack comparable to the rapid up-beat staccato of a fine violinist. An attack of this quality is not easy and is as difficult to achieve as fine bowing on string instrument. The attack has much to do with the musical effect of the tone. If you make a muscular movement of the tongue you are only handicapping yourself and impairing the quality of your tone. It is usually best to confine tonguing practice to the low register. There should not be the slightest movement of the lips, throat or jaws when playing staccato.

The Fingers:—Moving the fingers with rhythmic precision has something to do with the character of the tone. "Slap" the fingers down and "snap" them up. Strive to develop an artistic finger technique that permits of no flaws in the execution. This will add authority to your playing and help the tone.

I have in this article attempted to enumerate the obstacles in the way of the clarinet student, and incidentally the clarinet section, and to make a few brief suggestions for improvement. The musical results of the clarinet section should, theoretically, be comparable to those of the string section in the orchestra. The string players constantly tell us that wind instruments are much more simple and easy than strings so we should do at least as well. I have, incidentally practiced much on both wind and string and I have come to the conclusion that any instrument is easy if you will just do enough practice to remove the obstacles. (That is my idea of a wise crack.)

Most instruments, both wind and string, will sound acceptable if the music to be played is kept within easy technical range of the players. This, however, does not hold true of the clarinet as it is not possible to have it sound well by keeping it within easy technical bounds. Difficult as the technical problems are the tonal problems are far harder to master than the technical difficulties. Therefore, it seems to me that if young clarinetists are to improve individually and collectively the approach to the study of the clarinet should be tonal rather than technical.

In concluding this article I wish to say that I sincerely hope that some of my suggestions will benefit some of our young friends of the clarinet, or, at least give them food for thought. What I have said is not intended as a magic formula that will improve the tone merely by reading about it. The suggestions contained herein require careful thought and study until fine tone has become a habit to the extent that not a single note will ever be allowed to pass unchallenged, the acid test of the ear for Quality, Time Value, Pitch, or Style of Rendition.

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School Music News

Section of The School Musician

VOL. 14, NO. 11

SEPTEMBER, 1943

PAGE 17

Bundy Promotes Soloist Contest Thru Rotary

New York, N. Y.—It was George M. Bundy, noted national distributor of musical instruments, who conceived the idea of motivating summer interest in school music in his town by sponsoring through the Rotary Club, of which he is a very active member, a contest for instrumental and vocal soloists, from glee clubs, bands and orchestras. This contest was conducted through the principals of the various music departments. The soloists were chosen by their own instrumental groups.

The chief reward for the effort was, of course, the honor of winning, although medals were given out and soloists winning them will be invited as guest artists to Rotary luncheons during the winter. The ranking Rotary official will make presentation of the medals at an early date.

It is the hope of Mr. Bundy and other members of his club, that Rotarians throughout the country will seize the idea and promote similar events everywhere in their own towns and cities. This sort of acknowledgment is a great boon to incentive, especially during this time when there is little of competitive activity and the National School Band association, formerly so active, is now practically dormant.

Maddy's Camp Ends Most Successful of 16 Sessions

INTERLOCHEN, MICH.—The National Music Camp's 16th season came to a conclusion Sunday, Aug. 22, with a combined concert of orchestra, band and choral groups under guest conductor Howard Hanson, eminent American composer and director of the Eastman School of Music at Rochester, N. Y.

The concert in Interlochen Bowl, was featured by the performance of Hanson's own composition, "Romantic Symphony", one of his most widely recognized works.

Following the afternoon concert the more than 350 students departed for their homes in 45 states and Canada.

The 16th season of the National Music Camp, founded in 1928 by Dr. Joseph E. Maddy, professor of radio education at the University of Michigan, has proven the most successful of the Camp's history.

Although Interlochen Bowl crowds, which formerly numbered in the thousands, were halved by gasoline rationing, enrollments reached a record peak and concerts were heard by thousands of mid-westerners via three weekly radio programs broadcast by the Michigan State college station WKAR.

Among noted musicians on the camp faculty were Percy Grainger, Ferde Grofe, Guy Fraser Harrison, and Gustave Languen. George Rasey, Metropolitan Opera tenor, directed the annual Interlochen operetta and headed the camp's voice department.

Noble and manly music invigorates the spirit, strengthens the wavering man and incites him to great and worthy deeds.—Homer.

SCHOOL BANDS TO BE "CITED" BY WAR COUNCIL FOR WORK IN "MUSIC FOR VICTORY" PROGRAM

School bands and other musical organizations in large numbers will receive national recognition this fall for patriotic performances in support of the war effort, it has been announced by the Music War Council of America, the national organization behind the "Music for Victory" movement sweeping the country.

An attractive engraved certificate will be awarded by the Council to musical organizations that render outstanding service to the nation by playing for special programs to stimulate war bond sales, to spur war workers to new production goals, to cheer departing servicemen, and to enliven community patriotic rallies.

The purpose of the award is two-fold: (1) to recognize outstanding and continued use of music in support of the national effort and (2) to serve as an inducement to individuals and groups not yet cited to expand their music for victory activities.

The first citation was awarded at the close of the last school year to the Harrison Technical High School band, Chicago, Joseph Ewald, director, for its repeated appearances at war bond rallies which netted over \$150,000 in bond sales. The text of the Harrison certificate, which bears the Minute Man of Music seal and the signatures of the president and executive secretary of the Music War Council, is as follows:

"For distinguished service to our country through the patriotic and inspirational use of music to aid the national effort, this citation is awarded to the Harrison Technical High School Band."

Similar citations have also been awarded to the high school bands in Elkhart, Ind., Downers Grove, Ill., and Mason City, Iowa. In each case the band honored had taken part in scores of wartime musical activities and had made outstanding contributions toward stimulating the war effort of their respective communities.

The MWCA citation committee is aware that there are hundreds of other school music organizations that have qualified for the War Council award, but their achievements have not yet been brought to the committee's attention. Our readers whose bands and other groups have merited recognition are therefore urged to write the Music War Council of America, 20 East Jackson Blvd., Chicago 4, Ill., telling in detail how their organizations have participated in the Music for Victory movement.

It should be borne in mind when writing, however, that a single performance is not sufficient ground for recommending an award for any group. The MWCA citation is intended as a reward for continued activity over a period of many months. The Downers Grove and Elk-

hart bands, for example, were honored for having played every time a group of draftees was inducted from their respective communities for an entire year. Often the bandmen were at the station before breakfast, no matter how cold or wet the weather, to give their older brothers, friends, and former schoolmates a cheering send-off.

In addition to encouraging musical activity to aid the war effort, the Music War Council last month took steps to bring music's wartime importance to students who may not be school musicians. The Council has completed arrangements to sponsor a national poster contest in cooperation with National Scholastic Awards, Inc. Contestants will be asked to design posters portraying music's role in the war effort, and entries will be judged for cash prizes at the National Scholastic Award exhibit at Carnegie Institute, Pittsburgh, next spring. Entries will also be exhibited regionally throughout the country and contestants whose work is selected for display will receive achievement awards.

Art teachers in senior and junior high schools may obtain full details of the contest by writing the Music War Council.

Kimball Takes Important Post at Port Washington

Port Washington, Wisc.—After a very successful experience as band master at Mayville, Wisconsin, Director John T. Kimball comes here to take charge of the band and choral organizations in the public schools. Although these organizations have given a very creditable account of themselves, Mr. Kimball with his experience will reflect improvement in their work and everyone is looking forward with eager anticipation to the first public concert.

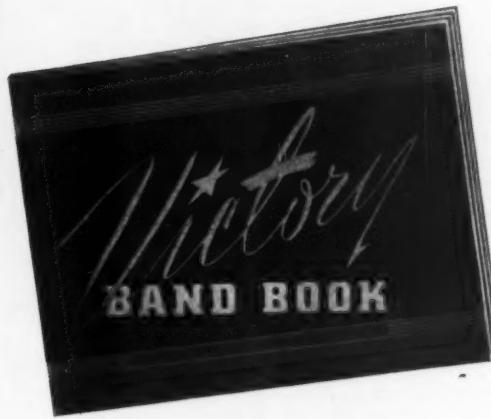
La Porte Puts Vander Cook Grad. on School Podium

La Porte, Ind.—The new man on the podium here is Paul D. Egli, previously instrumental supervisor in the schools at Culver, Indiana.

Mr. Egli succeeds Joseph A. Lanese, who last May resigned as director of instrumental music in the La Porte schools to accept a position with the Cleveland city schools for 1943-44.

Before Culver, Mr. Egli, 29 years old, was instrumental director for four years in Brook, Indiana. He is a graduate of Valparaiso university, has an M. B. from the VanderCook School of Music, Chicago.

THE Band Book of the Times



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ANCHORS AWEIGH	_____
THE SONG OF THE SEABEES	_____
I HEAR AMERICA SINGING	_____
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THE STAR SPANGLED BANNER (Key of Ab)	_____
THE AMERICAN HYMN	_____
BATTLE HYMN OF THE REPUBLIC	_____
THE BATTLE-CRY OF FREEDOM	_____
WHEN JOHNNY COMES MARCHING HOME	_____
WHEN YOU WORE A TULIP	_____
JA-DA	_____
GOOD MORNING, MR. ZIP-ZIP-ZIP!	_____
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Db Piccolo	3rd Bb Cornet
Eb Clarinet	1st and 2nd Bb Trumpets
1st Bb Clarinet	1st Horn in Eb (Alto)
2nd Bb Clarinet	2nd Horn in Eb (Alto)
3rd Bb Clarinet	3rd and 4th Horns in Eb (Alto)
Eb Alto Clarinet	1st Trombone (Bass Clef)
Bb Bass Clarinet	2nd Trombone (Bass Clef)
Oboe	3rd Trombone (Bass Clef)
Bassoons	1st and 2nd Trombones (Treble Clef)
1st Eb Alto Saxophone	3rd Trombone (Treble Clef)
2nd Eb Alto Saxophone	Euphonium (Baritone) (Bass Clef)
Bb Tenor Saxophone	Baritone (Treble Clef)
Eb Baritone Saxophone	Basses (Tubas)
Bb Bass Saxophone (or Bb Bass)	Drums

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Advice to the Cornetist

Expertly Given
by Leonard V. Meretta
Instructor in the School of Music,
University of Michigan, Ann Arbor

On the March

With football season here, and such activities as band parades in which to participate, I imagine that many of you players are doing a great deal of marching. Although some people may not realize its importance, the technique of the "marching" cornet is a subject well worth special study. "On the march" you are "on display," and the performance which you give will affect not only the playing and appearance of your own cornet section, but that of the whole band as well. A band's reputation is at stake when the players are on parade (as well as in a concert hall!), so be sure that you are giving your very best performance.

There are two positions for carrying the cornet on the march: one, with the instrument held with the left hand, bell down, in front of the body; the other, with the instrument held under the right arm, parallel with the ground, and bell pointed to the front. The latter is less tiring than the former. If you use this position, be careful that the mouthpiece is firmly inserted in the instrument, as it might easily drop out because of the jarring received when you march.

It is very important to have plenty of cornet, particularly on the melody, on the march. However, constant playing will soon cause even experienced players to become fatigued. If there are enough players to make this plan feasible, divide the playing every 8 or 16 measures, taking turns resting and playing, with every one playing on the introduction to the march and the trio. (Of course, this plan must be carried out efficiently, for "the show must go on".) I would rather hear a cornet section do a good job on the entire parade, than play the first two or three marches excellently, then play the remainder poorly. This is one important phase of the marching band which I believe is too often overlooked.

Perhaps the following suggestions are too elementary to be mentioned, but I have seen bandmen who sometimes need reminding on these points. Be sure that you keep your instruments well cleaned and polished, and in good playing condition at all times. And you folks who may have difficulty with frozen valves, later on in the season, might try blowing warm air through your instrument every few minutes. Use oil, rather than water, on the valves. On the sound of the "roll off," don't forget to bring your instruments up together. A little extra attention paid to such details will pay big dividends in improved appearance!

Question: I have studied cornet for about four years while I was in high school, but due to protruding upper teeth, I had to use extreme pressure, so I could get high notes, but I could not last very long. About two years ago, I lost several of my upper and lower front teeth. I then changed over to baritone, treble clef. I have been playing this instrument for about a year and have not had any help from a teacher. I still have to use extreme pressure but have a little more endurance than I did when playing cornet.

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The Band Directors' Correspondence Clinic

By C. W. Coons, Former Supervisor of Music
Mail Address, 218 So. Wabash Ave., Chicago 4, Ill.

The duties your band will be called on to perform this year will call for a new type of organization. You will have patriotic rallies, scrap drives, bond drives, training-camp entertainment trips, off-to-camp serenades, (and appearances at anything else that goes on in town) in addition to your usual pep-meetings and ball games. Are you going to ask all of your students to be out for every one of these—or don't you care if they pass their academic subjects?

The answer to these multiple demands on your organization is division—long or short division, depending on the size of your band.

The idea was mentioned once in this column last year, but this time we will go into greater detail. The idea is this: apportion the membership into two or more organizations, each of which is complete in itself. This does not mean that you are to abandon your full band rehearsal because many of your engagements such as the ball games and parades will call for the full membership; but the inside rallies, banquet appearances, and seeing the boys off to camp will often be much better taken care of by the smaller groups.

The groups may be practiced simultaneously under student directors or band lieutenants in different rooms during the regular band practice period once or twice a week.

The question then arrives as to what the divisions should be. They should, wherever possible, be spontaneous groupings. Several of your boys and girls have doubtless considered themselves a bunch of "hot-lick artists" for some time; let this group add whomever they need

Could you give me an idea of the exercises and procedure I should use? Also, how would you go about getting a player, who is in love with concert band "music, to get down to work and practice?"—S. M., Mobile, Alabama.

Answer: Perhaps you would have more inspiration to practice if you were making more progress. I hope that the following suggestions will prove to be helpful: (1) Try to practice from one to two hours daily, spacing your practice periods. (2) Warm-up carefully. The chromatic study outlined in the December, 1942, issue of *The SCHOOL MUSICIAN* is a good one to begin your practice. Then, the major scales, slurred, in the various keys, beginning with No. 12 on page 61 in the Arban Cornet Method are excellent. Follow these with the chromatic scales on page 79. At this point, do some tonguing, beginning with No. 19 on page 28 (two or three of these). Syncopated and dotted figures should not be neglected. (3) Slow, melodic solos will do a great deal to improve your tone. Always strive to make "every note a good one." (4) Rest frequently and do not practice when the lips become fatigued. (5) Playing in a good band is inspiring. (6) Solo playing with piano accompaniment, even though you do not play in public, is a great help. (7) At every opportunity, listen to good musicians.

to fill their instrumentation to two or three saxes, the same number of brass, a bass player, a drummer, a piano player, and perhaps a guitar player and let them "go to town" at the time assigned for specialized practice. This group will always be welcome at inside rallies, or banquets.

Another group that may be used either inside or out is a "Hungry Five" band.

If brass predominates in your band, form a brass-band with one player to each of the parts.

Then of course the simplest division would be down the middle, so to speak. Put half of each section in each of two separate organizations. These two bands should be able to play serious music with a good deal of aplomb.

If your band is divided into two or more groups, your organization can fill several engagements a week, even a couple or so on the same night, if necessary, without putting too much burden

on any part of your band membership. Just split up the assignments among the several sub-divisions.

With the all-brass band, a greater problem presents itself. Much of the more modern music for military band depends too heavily on the reeds to be useable with this type of organization. Dive back into the now-discarded editions used by the old "Silver Cornet" bands which seemed to be more or less oblivious to the presence or absence of wood-winds. Some of these old numbers have plenty of the "punch" we need today.

Then with a half-sized band with a full instrumentation (with perhaps one player to a part) we need still another type of music, but that is more easily available. Perhaps the best way to describe what is needed is to say that such an organization can make "Military Escort" sound like a million dollars, but "Skyliner" will sound pretty puny.

Remember that it is not so much *what* music is played as *how* it is played.

Once you have trained the band to play in two or more independent sections, striking results can be obtained on a football field or parade ground by having the full band march to the center of the field and then break up into previously prepared units to march to separated positions and there play antiphonally with each other.

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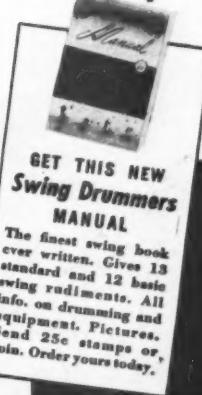


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Once again we stand at the open door of another school year. The success of this, "Our New Year" of course depends almost entirely upon our sincerity and the manner in which we approach our new problems. Each hour that lies ahead can be moulded into a golden one, if we will let diligence, integrity, accuracy and conscientiousness dictate our course of application.

Right along this line it must be admitted that your columnist has ever been delighted with the general response to his efforts to help you, but even so, he should like to suggest that every member of our Flute Playing Fraternity put forth special effort to make this year's column the winner over all.

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How to Practise

The readers of this column will no doubt be interested to know that your columnist has just finished the most interesting year of teaching that he has ever experienced. The Summer Term of six weeks, beginning June 21st and ending July 31st, was attended by students from eight different states. Even though most of them had had the advantages of previous instruction, there was one fault that—as usual—seemed to dominate over all, and that was the lack of knowing how to practise. There is one simple rule—that if closely adhered to—will do much to correct this, and that is to concentrate on any and all difficult passages. "Difficult Passages" does not necessarily mean finger technique alone, but may pertain to articulations, or the kind and quantity of tone desired for a certain passage, or one to blend with some particular voice or instrument. Also it might be applicable to a crescendo or diminuendo, or to a combination of the two, united. SO—in order to help our readers in a manner that may be of interest to all, we are going to include in each column in The SCHOOL MUSICIAN, several such passages. If all the good is to be extracted from them, they must be thoroughly mastered and memorized. To begin with, we must keep in mind that the very soul of music is tone. If we are to produce a beautiful tone, we must apply ourselves to tone developing studies. With that in mind, we will all do well to devote a part of our daily practising to the following studies. As a beginning, let us start with the low C and play all the tones of the C scale for three octaves. Play in whole notes in "crescendo-diminuendo" effect. like this:

etc.

Briefly, it should be done through the following method. Start very softly, with a mere whisper, in fact the beginning of each single note *should* be a "mere whisper," with no tone at all. Start with the teeth and lips held very close together, then as tone is created, let the teeth be separated and the lips opened more and more as the tone gets louder. When the climax—as to volume—has been reached, then reverse this action and bring about the diminuendo or decrescendo until nothing is left but "the whisper." Avoid rolling the flute in and out, in an attempt to control the pitch.

Following these exercises in Tone Building, you may memorize this study in minor thirds. Be sure to hold the D sharp key down (open) at all times. Quite naturally the exception would be when playing low C, C², D and middle D. Even when going from low C² to E natural the 4th right should slide from the C² to the E, making sure that the D sharp is open on the E.

One is scarcely sensible of fatigue whilst he marches to Music.—*Carlyle*.

When I hear Music, I fear no danger. I am invulnerable.—*Thoreau*.

Music is a friend of labor, for it lightens the task by refreshing the nerves and the spirit of the worker.—*William Green*, President, American Federation of Labor.

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Schmitt's Hold 7th Annual Music Materials Clinic

More than 600 Music Educators from Minnesota, Iowa, Wisconsin, North and South Dakota attended the six day Music Materials Clinic at the Paul A. Schmitt Music Company in Minneapolis, Minnesota from August 28th through September 3rd.

Music notables present at the Clinic included Noble Cain, composer and choral conductor and NBC Choral Director from Chicago; Domenico Savino, noted composer and arranger of the popular BAL-LAD FOR AMERICANS, from New York City; Graham Overgard, composer and director of the Wayne University Band in Detroit, Michigan; Peter Tkach, composer and choral director and supervisor of music in the Minneapolis Public Schools; Hazel Nohavec, president of the North Central Section of the National Music Educators National Conference and head of the Music Education Department at the University of Minnesota; Erwin Hertz, president of the Minnesota Music Educators Association and director of Music at St. Cloud, Minnesota; Al Edgar, Director of Music at the Iowa State College at Ames; Carl Christensen, Director of Music at the South Dakota State College at Brookings; Paul Oberg, head of the Music Department at the University of Minnesota and many others.

Church music, school chorus material, band and orchestra music were demonstrated, with all who attended taking part in singing and playing under the direction of the many conductors who were present.

The Saturday session on August 28th, was held in cooperation with the Twin City Choiirmasters' Association and Saturday evening a special Choiirmasters' Super Session was held at the Minneapolis Y. M. C. A. Banquet Hall with more than one hundred choirmasters present to hear Noble Cain who was the guest speaker.

Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare.—*Herbert Spencer*, from *Essays on Education*.

Back Issues

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There's MAGIC in Your Fingers

(Continued from page 13)

Chart III gives an explanation of this movement for the right hand.

Mastering the finger twirls will require a great deal of diligent and patient practice. Once they are mastered, however, the real pleasures just begin. It is surprising how many interesting movements reveal themselves after some finger work has been attempted. The more time you spend with the fingers the easier new movements will come to you in ever increasing proportions. If you will just give the fingers a chance you will discover the things they can do is almost like magic!

Composer of "Siboney" Gets Publishers' Contract

Ernesto Lecuona, the brilliant Cuban composer who is frequently called the Victor Herbert of Latin-America, has just concluded arrangements for continued work in the United States by signing a new contract with the Edward B. Marks Music Corporation for the exclusive publication of his compositions. Mr. Lecuona arrived in New York recently on a semi-diplomatic mission and is planning to reside here for an extended period.

The exceptional popularity of Lecuona's music in this country, including such favorites as "Malaguena," "The Breeze and I," "Say Si Si," "Siboney," "Andalucia," "Jungle Drums," "Always in My Heart," and many other Cuban and American successes, was, to a great extent, credited to the efforts of Edward B. Marks, founder and president of the firm bearing his name, who has been one of the pioneers in the movement to establish closer musical relations between the Americas.

Mr. Lecuona, who was honored earlier this year by the Cuban Government when he received his nation's highest award, a distinction equivalent to this country's Congressional Medal of Honor, is unique as a composer since he is as famous for his symphonic and classical compositions as he is for his prolific creation of popular hit tunes.

He has just turned over to Marks five new compositions, some of which he expects to perform at his Carnegie Hall concert on October 10. Notable among these is a new Spanish dance for piano, "Aragon," and two popular songs which have already been set to English lyrics, "When You Appear" and "I'm Living from Kiss to Kiss."

Scholarships Offered by N.Y.M.A. for 4 Instruments

The New York Military Academy, located at Cornwall, offers for the school year 1944, fourteen handsome scholarships, which amount to about \$800 for trumpet, clarinet, horn, trombone and drums, according to word received recently from Frank A. Pattillo, Superintendent.

These are choice plums for competent musicians who are urged to write the superintendent for further details.

CHART III—THE REVERSE FOUR FINGER ROLL—Right Hand		
BEGINNING POSITION	MOVEMENT	NEW POSITION
Step 1. Palm held face-down. Baton is held with the small finger, ball to the right, with the shaft resting on the backs of the other three fingers which are held straight out. The small finger resting on top of the shaft is slightly curved and about one inch above the balance point.	The palm is turned up and to the right. The baton revolves one full revolution into the third finger. Half of the revolution is made by turning the wrist. The motion of the wrist causes the baton to turn another half-turn until it rests on the third finger.	The baton shaft rests upon the third finger with ball to the right. The second and fourth fingers remain on top. The palm is now face-up.
Step 2. Following from the new position of step 1.	By turning the baton one-half revolution the baton will come to rest upon the second finger.	Baton now rests on the second finger with the first and third above the shaft. The palm still remains face-up.
Step 3. Proceed from the new position in the preceding step.	The baton is revolved upward the first finger. As it revolves toward the first finger, the thumb is shoved under the shaft. It is then grasped by the thumb and first-finger.	Baton is held between the first finger and thumb with the ball to the right.

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School Music in Review

John P. Hamilton

Orchestra

"Nocturne On The Prairie" by Bert Reisfeld. Arranged by Felix Guenther. This is a dandy selection written in the modern vein, yet understandable at first hearing. Real opportunity for interpretation.

Opens *moderato* with a horn solo on

principal motif. Woodwinds conclude the introduction. The first section, *andante con moto*, opens with clarinet solo by trilling strings in upper register. The development section starts at reference seven and ends at eleven where the closing section begins. Closing section may be played faster. Watch break-off, two

Mr. Hamilton is Director of Orchestra and Symphonic Club at the Theodore Roosevelt High School in Chicago.

measures from the end. The second violin should use first and fourth fingers for trills in measure seven—Violas and cellos disregard the bow signs and play thirty seconds at this same point. The cello part may easily be simplified for high school performers. If you have a full orchestra leave saxophones out. Published by Mercury Music Corporation, N. Y. Price, small orchestra, \$1.25. (Sets A, B, and C available.)

"Meadowlands" (Marching song of the Red Army), by L. Knipper. English lyric by Olga Paul, arrangement by Felix Guenther, and edited by G. Bronsky.

An effective marching song with a very different melody constructed on the natural and melodic minor scales. Published by Edward B. Marks Music Corporation, N. Y. Price, full orchestra, \$1.22.

Choral

"O Morn Of Beauty" by Jean Sibelius. Text and Arrangement, with piano or organ Accompaniment, by H. Alexander Matthews.

This is the "prayer" theme from Sibelius' "Tone Poem." The voicing is well done and the text is exceptionally fine, especially for an Easter anthem. Available in S.A.B., three and six part female, and four and eight part mixed. This is the best attempt to date—with vocal adaptations of this instrumental selection. Published by Oliver Ditson Co., Phil. Price each, 15 cents.

This column believes Noble Cain, choral specialist of Chicago, to be very brave to compose a new melody for the old standard "America The Beautiful." However, this is at least the second published version of a new setting for this text by Mr. Cain. This one is really good—simple and musical. Published by Oliver Ditson Co., Phil. Price each, 15 cents.

Band

"March Symphonique." Composed and scored for symphonic band by D. Savino.

An elaborate attempt to exhaust the tonal possibilities of the modern band. Not too easy and a full complement of instruments necessary for proper production. Published by Robbins Music Corporation, N. Y. Price, full band, \$5.00.

Mills Music, Inc., N. Y., has two fine new numbers in their "Concert and Symphonic Band Series." Composed by Morton Gould, and transcribed for band by Phillip J. Lang. They are: "American Salute," An elaborate twelve-eight rhythm version of "When Johnny Comes Marching Home"; and "New China March" based on the genuine oriental song "Work As One" by Shu Mo.

Miscellaneous

"Hail Chetnicks." A salute to the people of Yugoslavia. Henry Melnik, the arranger, has used a Yugoslavian Polka and scored it for six B flat clarinets. Good material for a light spot on a concert program. Published by David Garnett, N. Y. Price, with score, 75 cents.

Edward B. Marks Music Corporation, N. Y. has some superb piano solo material in their Kaleidoscope Edition. One of the fine new releases is G. Birukoff's "Prelude," opus eight.

We have some wonderful new music for review in September. These numbers have been purposely withheld for more careful reading after school opens and my musical organizations are fully reassembled.



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(Continued from page 11)

in ten minutes, although I usually allow double that time. Students then exchange papers, the key is written on the blackboard, and they score each other's papers, after which they are collected and turned over to the instructor for checking, and entering on the records. Later these papers are returned to the students with the instructor's comments, in order that they can profit from their mistakes. At the end of each semester, the mid-year and final examinations are somewhat more elaborate than the six-weeks tests, and cover more fully the technical, historical and biographical information which the student should have acquired from his assigned reading, musical experience, and class work. These examination papers are prepared, administered, and scored in practically the same manner. They are a combination of true-false, multiple-choice, and completion type, so that they can be quickly and objectively scored by means of a key sheet. Directions for each section are plainly worded to avoid misunderstandings of how the answers are to be shown.

Considerable care must be given to the preparation of these test papers, the wording must be clear and understandable, and the answer be either right or wrong. Directions for each section are desirable. Sometimes some typographical error, or slip of the mimeograph machine operator, will make a verbal explanation necessary, but this should always be given before the students begin to write. Of course students must first of all write their name and home room number in the space provided, as soon as the papers are distributed. The instructor then gives the order to proceed, and occasionally warns how much time yet remains for completion of the test.

Accompanying is a sample of one of my six-weeks test papers, which I believe will prove self-explanatory. For the true-false section, I require a plus sign if the statement is true, or a zero if it is false. This has proved better than the plus or minus signs sometimes used in such tests. The zero is plainer, and less easily changed. In the multiple-choice section, on the figure representing the correct answer is placed in the space provided. Grading by laying a key sheet directly on top of the student's paper is quick and simple and errors in scoring are reduced to almost none.

Music is an enjoyment the deprivation of which cannot be calculated.—Thomas Jefferson.

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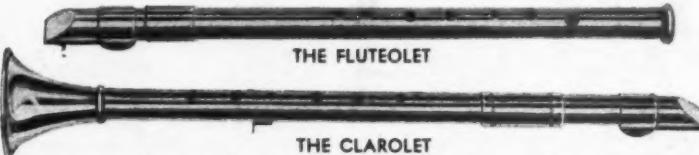


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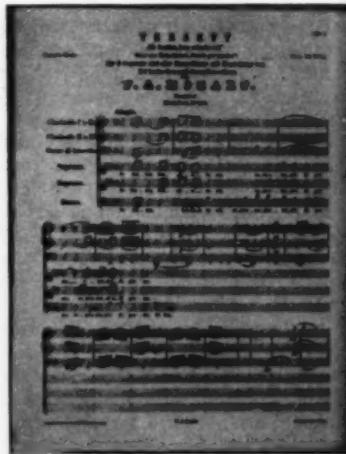
Box 6089, Mid-City Station, Washington, D. C.

"Oh! If we only had clarinets!" Mozart wrote thusly in 1778, after hearing for the first time clarinets in the orchestra of Mannheim. Previously, no composer treated the clarinet with the individuality that Mozart's subsequent works evidence. His symphony in "E-flat" is often referred to as the "clarinet symphony" as a result of the role the clarinet is afforded in this masterpiece.

When, or where Mozart discovered the Bassett horn is not definitely known. Historians do agree, however, that the Bassett horn, a clarinet pitched in the key of "F", similar in range, though definitely different from the alto clarinet, was first built in 1770, by a German instrument maker, by the name of "Horn", of Passau, in Bavaria. Whether prompted by pride in his creation, lack of a better name, or by pure egotism, Horn named this clarinet after himself! The word "basset" when freely translated means "little bass".

The Bassett horn actually seems to have been a favorite of Mozart. His works for this instrument are many and widely varied. He has placed it prominently in his orchestral scores, and has scored many solo passages for it. In the realm of chamber music, we likewise find many interesting parts afforded the Bassett horn. Musical archives also dis-

close that Mozart treated the Bassett horn in a most unique manner. There are a number of brief, yet melodious compositions, in "song style" which might be well compared to our "folk songs". These are unique in that the Bassett horns, or Bassett horns and clarinets are the sole accompaniment. Figure "A" is



"I never was much
for throwing roses

... but — you can tell the Martin
Company for me and put me on record
right now as saying, any horn that can
take what this one has taken in the last
eight months overseas is the finest
horn made. There isn't a dent in it
and the valves work like a charm."

* * *

The above quotation from a letter from
Sgt. "Chick" Chatterton, in the [redacted]
Division Artillery Band, somewhere in
the Southwest Pacific, tells its own story.



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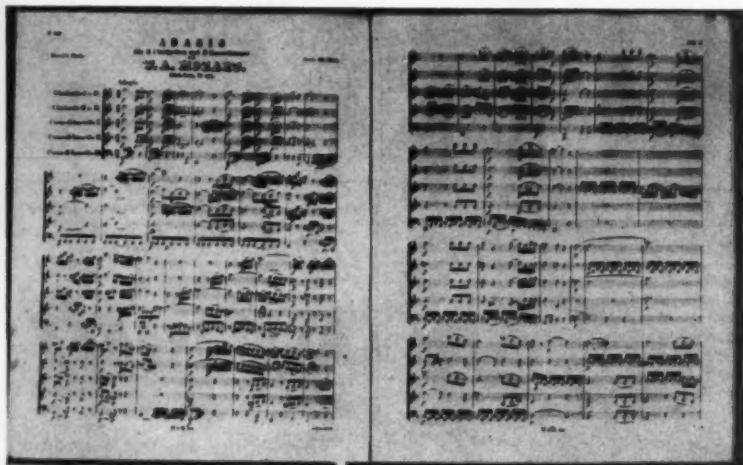
an excerpt of one of the latter group, where, as the score reveals, clarinets and Bassett horns supply the instrumental background to a vocal trio. The passage of time has dimmed the surrounding facts which prompted the origin of this type of composition, and perhaps the contributing factors which prompted Mozart to score for such a combination shall never definitely be ascertained. It is reasonable to believe that this type of composition was scored for the court ensemble of some political or financial personage, who may have found a mutual interest with the composer in the Bassett horn. The variety and number of such compositions calling for two or more Bassett horns definitely eliminates the possibility that Mozart was merely pleasing some such figure, as similar works would be found for other groups of instruments of the composer's choice. It can safely be said that Mozart was fond of the Bassett horn.

Many today are reluctant to credit the clarinet ensemble for the possibilities which it really possesses. Some scoff at the suggestion that original compositions be scored for clarinets. Figure "B" perhaps

their very makeup. Here again, it is reasonable to visualize a court scene of bygone years, with its finery of the era, enhanced by the blend of the clarinets and Bassett horns, in a tonal pattern of rare beauty so rarely experienced today.

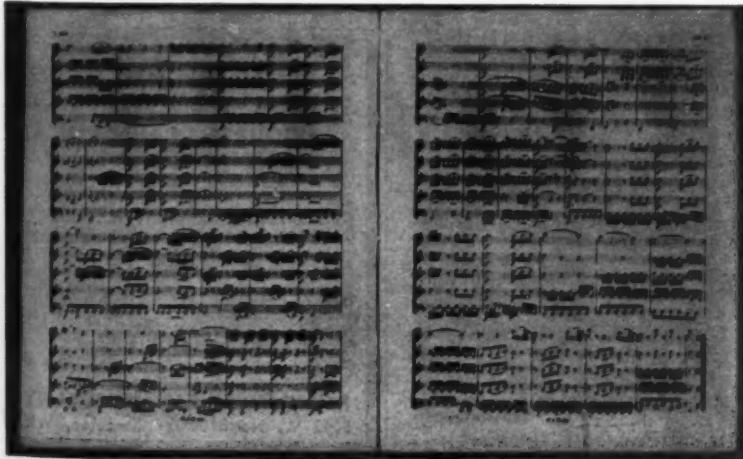
The Bassett horn was indeed not confined to the chamber ensemble. Mozart used it in many of his orchestral scores of the period, and usually scored for two Bassett horns, affording important and noticeable passages to be jointly shared by both performers. In many instances, the Bassett horn scores were near instrumental duets. In these very scores, we find that two bassoons were employed, much in the same manner that the bassoons are used today. Likewise, we also note that a pair of clarinets were scored for, and in some instances furnished a secondary or harmonic background to the Bassett horns, eliminating beyond any doubt the possibility that the clarinetists also performed on the lower voiced members of the clarinet family.

The history of the concert band, as we know it today, is a long, yet easily pointed to story. The part that it played through the years, as a military unit,



is the best possible answer to this erroneous line of thought! This is but one of many compositions which Mozart scored for a clarinet ensemble . . . that is, for clarinets and Bassett horns! Truly indeed, this master mind of music must have visioned the great possibilities that the lower voiced clarinets have within

which in times when it otherwise might have vanished, has strongly imprinted standards that even the most fully instrumented unit of symphonic proportions bears. Strange indeed would appear the band of Mozart's day! It was small, of a military character, noticeable with its lack of "small" drums, its array of brass



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September, 1943

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.

Instruments long since removed to museums, and other appointments common to that day. Yet in that very group, one would find not one, but usually two, sometimes more Bassett horns!! Truly indeed, the clarinet, with its lower voiced members has played an important role in the development of instrumental ensemble music, in all forms.



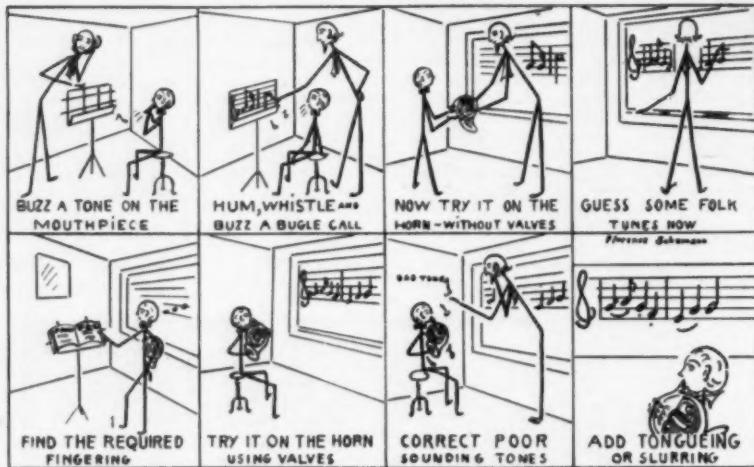
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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School

Did you have a good summer with your French Horn? I did at a boys' camp. No, I didn't play any concerts, there was

nothing. Won't you keep it alive with questions that you and others would like discussed? A post card is sufficient.



no chance to practice either. But there were many ways to keep my lip in fair condition. I volunteered to rehearse the limited orchestra which I did by "sitting in", I sight-read hymns for Chapel—transposing from concert pitch the bassoon tenor parts, batted out a few campfire entertainments, and last but not least, I bugled on French Horn—try it, with seventy-five boys listening for your errors.

Time to help some new players get started? Horn students should keep in touch with the horn situation in nearby schools, and help out. How? Get the names of the horn players, call them up or write them a card telling them that you play horn and would like another horn to play some duets with, or if the new students have no teacher, offer to help them.

Have you ever tried to explain the difference between playing most brass instruments and playing French Horn? Most everyone can hum somehow (cornet, trumpet, baritone), some can hum in tune (trombone, tuba), some can whistle somehow (B♭ French Horn), few can whistle in tune (F French Horn).

Harry James' horn player, Willard Culley, has joined the forces at Boca Raton Field, Florida. He tells us that Fred Waldren has taken his place, and that another horn was recently added, Phil Palmer. Willard plays a 5-valve B♭ horn, Fred plays a double horn in F and B♭, and Phil plays a double horn in B♭ and E♭. Oh, yes, in Harry's band, French Horns are "Jeep Horns", and the horn player is "Big Jeep".

I have requested for our column, the services of one who can sketch better than I, to help keep our column inter-

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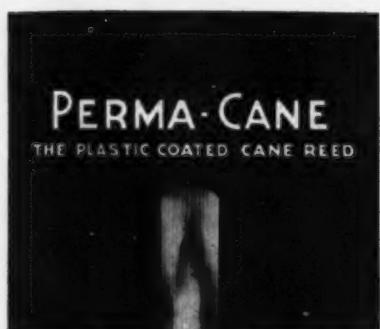
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PURPOSE

To mobilize all forms of music for the National Effort, that our armed forces, civilian workers and children may have the advantage of the recreational and educational benefits and the patriotic inspiration that music affords.

Music's contributions to the war effort passed in impressive review August 11 during the annual meeting of the Music War Council of America which concluded a four-day "War Conference" of the National Association of Music Merchants and other trade groups at the Hotel New Yorker, New York City. As committee after committee added its account of the ever expanding record of music's wartime service to the nation, more than 145 members of all branches of the music industries and professions expressed amazement that so much has been accomplished by the Council on a limited budget in so short a time.

It took nearly an hour for the chairmen of the various functional committees of the Council to report upon the body's achievements since its organization a year ago and the plans for carrying on the "Music for Victory" movement during the coming year. The keynote of the meeting was struck by Robert L. Shepherd, publicity chairman, who concluded a factual report on press releases, radio broadcasts, and mail campaigns by saying:

"The Council is more of a movement than an organization. It unites all the interests of this vast industry into one common cause. And yet it is entirely unconcerned with the common problems of trade. We are not interested in merchandising merchandise. We are not interested in promoting the sale of fiddle strings and piccolos as such. We are selling music, a commodity that has within itself the power and persuasion to evangelize the consciousness of all the world. And this, gentlemen, is a desire and a purpose that brings us very close to God."

Max Targ, president of the MWCA, emphasized in his annual message that the Council has no connection whatever with any organization or association in the music trade and professional, or any other, fields. Referring to the work of the Council as "like unto a pebble tossed into the water, the ripples from which go on and on," he asked increased financial and moral support from all persons and groups interested in music, to the end that the Council might expand its activities and influence in the coming months.

Aside from the reports by the president and committee chairmen, other highlights of the Council meeting were addresses on subjects of musical interest



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(Continued from page 32)

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